



The Peculiarities of the Study of Stable Comparisons Associated with the Color Black

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Abstract

This paper examines stable comparisons of the Uzbek and Russian languages, representing the color black in relation to a person, through semantic, linguocultural and connotative comparisons. The paper found that strong comparisons associated with this color reflect a negative connotative meaning if it is applied to the human face, skin, abstract concepts, depths, and a positive connotative meaning if it is applied to the eyes, hair, eyebrows. The types and structure of analogies are also analyzed.

Keywords: *Black Color; Comparisons; Russian Languages; Stable Comparisons; Color Semantics; Positive Semantics; Connotation; Zoonym; Phytonym; Non-Linguistic Factors; Symbolic Meaning; Uzbek Languages*

Introduction

There are many comparisons related to the color black in the Uzbek and Russian languages. This could be caused by a number of linguistic and non-linguistic factors. Non-linguistic factors include the fact that black is one of the first colors named by humanity, its symbolic meaning, the blackness of parts of the human body: hair, beard, mustache, eyebrows, eyes, the color we call black has various manifestations in the world. The most important thing is that the night, which is half of every day of our lives, is black. The color of time has always acquired a conditional essence. For example, that spring is green, summer is red, autumn is yellow, winter is white. In fictions, human life is compared to the seasons, and some parts of life are also colored in this aspect. This paper analyzes comparisons expressed in the Uzbek and Russian languages with the human-dependent black lexeme.

Review

In Uzbek linguistics, comparisons are studied from different points of view. In 1976, M. Mukaramov conducted a study on “Comparisons in the Uzbek language” in the field of Uzbek linguistics. This monograph studies issues such as the morphological features of comparison and its connection with related phenomena. In the monograph of R. Kongurov “Visual Means of the Uzbek Language”, he examined the syntactic structure and stylistic features of comparisons. M. Yoldoshev analyzes the

linguistic and poetic aspects of comparisons. In 1989, D. Khudoyberganova defended her PhD dissertation on the study of stylistic features of comparisons. Comparison techniques are analyzed, the basis of comparison of which is an adjective and a verb. M. Yakubbekova paid an attention to comparisons in Uzbek folk songs. The paper by N. Makhmudov “Comparisons are a product of imaginative national thinking” follows mark as a preliminary study of an anthropocentric study of comparisons in Uzbek linguistics. The dissertation of Farhod Usmanov on the topic “Linguistic–cultural study of Uzbek language similes” can also be recognized.

Materials and Methods

The object of the study was stable comparisons representing the color black in the Uzbek and Russian languages. The research topic used methods of comparative, descriptive, component, systemic and linguocultural analysis of linguistics.

Analysis and Results

Naturally, not all the colors of the world exist in a human as a part of it. Many colors of the world are not found in humans. However there are many comparisons associated with the black color that is found on the human body. It should be clarified that, naturally, black color does not appear on the body of a particular person. For example, his hair, eyes and eyebrows cannot be black. This situation is often observed among Europeans. Despite that in the east, black is more common. In particular, typical representatives of the Uzbek people are people with black hair and black eyebrows. Muhammad Yusuf wrote about it this way: “*Aylanayin qora qoshu ko‘zingdan–a, o‘zingdan qo‘ymasin xalqim, o‘zingdan–a*”. In this passage, the poet says that he loves his dark–eyed, black–browed people and never gives up on them.

In the Uzbek language, manifestations of black, such as ordinary black, black point gray, dark black, shiny dark black, are defined by similes.

In the Uzbek language, comparisons related to the color black can be classified as follows: related to a person; related to objects; related to nature; related to abstract concepts.

There could be two different cases in human–related comparisons. It turns out that states associated with the appearance and inner world of a person are associated with the color black. The presence of black and similar color in human appearance is natural, and this state is compared with the color of something in nature and is called from it: *zulukday qosh, tundeq qora soch*. In such comparisons, the names reflect the degree of saturation (*zanjiday qora*), contrast (*ko‘mirday qora*), glossiness (*zulukday qora*) of the body organs with black color.

Kamonday qoshlari zulukdey qop–qora, qo‘sh kokili taqimini o‘paman deydi. (Rustam Ummatov. Odam Borki) if you pay attention to this fragment of text, the combination of black eyebrows, similar to a leech, is superior to the combination of black eyebrows in terms of accuracy in the name of the color, and the presence of an additional “shiny” seme. Accuracy was achieved by visualizing the image of a leech and “transferring” its color to the eyebrow. There are comparisons with the color black in the Uzbek language, in which seme, in addition to color, can also be the basis. For example, in comparison with *kosovday*, the semes both “black” and “thin” will be present. In comparison *kosovday yigit* means a dark–skinned and thin guy.

Subjectivity is also strongly expressed in comparisons related to the color black. Comparison *ko'mirdek* reflects a negative subjective attitude if applied to the face, and the comparison *charosdek* reflects a positive subjective attitude if applied to the eye.

Examples of comparisons related to the color black, describing a person's appearance: *zanjiday*, *zangiday*, *zulukday*, *kosovday*, *ko'mirday*, *saqichday*, *tunday*, *charosday*, *cho'yanday*, *qo'rg'oshinday*, *habashday*. [N. Makhmudov. D. Khudoyberganova, 2013, 320 p].

Comparisons *zanjiday*, *habashday* associate the compared object with the color of the Abyssinian person. It is known that the Abyssinians do not live permanently in Central Asia; they are treated as foreigners. Therefore, the usual blackness of their skin is not the norm for Uzbeks. Through these comparisons, the abnormal saturation, darkness of a person's color is expressed. According to the studies of materials collected from fiction this comparison is complete, and the words *qora* or *qop-qora* are used in almost all cases: *Tushdan keyin esa qizlar bilan birga cho'pday ozg'in, zanjiday qop-qora, sal duduqroq bir odam salom berib kirib keldi (O.Yoqubov. Diyonat)*. There is a subtle stylistic specificity in these two comparisons. *Zanjiday* mainly refers to a black person in nature, while *habashday* refers to both a black person in nature and a dark person in the sun. For example, *Ikromjon bo'lsa ozib, cho'p bo'lib ketgan edi. Cho'l shamoli uning badanini habashdek qoraytirgan (S. Ahmad. Ufq)*.

Consequently, when the comparison *zanjiday* is used in relation to a person, blackness beyond the norm is expressed for the Uzbek person. This comparison does not apply to the face or any part of the body, but to a person whose skin color is completely black. On the other hand, the simile *habashday* is used to denote a darkening of the sun, and also to denote the same meaning as *zanjiday*. However in this case, it is observed that it is used only for the face and not for the whole body: *Oftobda pishib, habashday qorayib ketgan, buning ustiga Hoshimday o'ziga zeb berish, chiroyli kiyishlarga ham e'tibor bermay qo'ygan edi (J. Abdullaxonov. To'fon)*.

National factors such as Uzbekistan's geographic location, the lifestyle of its people, and its agricultural practices have led to the formation of this comparison. It is common thing to see a dark-skinned Uzbek farmer turning very dark in the summer sun. But under these national characteristics both positive and negative connotations are formed. For example, "positivity" is found in usages such as *qoramag'iz*, *qoramayiz*, while negative connotations can be observed in similes such as *zanjidek*, especially *habashdek*. F. Usmanov expresses the opinion that blackness is not characteristic only of Uzbeks and expresses a negative connotation in his study: "So, in the figurative expression of faces, "blacks" imply ugliness, and "whites"—beauty (except for the case when the whiteness of faces resembles gray). In a sense, the reason for this can be considered the associative potential of black and white colors. In Uzbek linguistic culture, the color black refers to mourning, misfortune and evil. Black clothes are mourning, black days are unhappy times, black forces are the forces of evil. It can be assumed that the latter was the basis for everything (starting from the fact that in Zoroastrian teaching the night was also interpreted as evil). One important point to note is that the Uzbek nation to which the race belongs is not truly black. So such a "foreign" gaze is negatively assessed as abnormal" [F. Usmanov, 2020, p. 81].

In our opinion, when the Uzbek language uses black to denote a human face, then, as F. Usmanov said, what is meant is not black, but a dark wheat color tending to black. Here it is necessary to distinguish between the race and blackness of the Uzbek people. In the Uzbek language, the dark wheat color is also called black, although there is no racial blackness here. For example, Abdullah Kadiri describes Hamid as: "a tall, dark-skinned man with dark eyes, a thick beard and a blind man of about thirty five" (A. Kadiri, O'tgan kunlar (Days gone)).

Therefore, when blackness is used in Uzbek in relation to a person, it can mean blackness based on race or blackness based on Uzbek ethnicity. We are not agree with the opinion that the blackness of the Uzbek nation is a dear concept for our people and always has a negative connotation. The word black has

such symbolic meanings as mourning, fear, misfortune, and it has a negative connotation when applied to a face in a figurative sense: *yuzi qora bo'ldi* lit.: *the face became black (guilty, sinful)*.

However the seme of “ugliness” exists, although hidden in such comparisons as *habashdek qora odam*, *zangidek qop–qora yuzli odam*, *tutundan yuzlari ko'mirdek qorayib ketgan odam*.

The Russian language also has different meanings: black and blackish. These meanings differ for the words *black* and *swarthy*. In Russian, “blacken from the sun” is conceptually different from the Uzbek alternative. After all, if in the Uzbek concept of “blackening from the sun” labor in the field and its influence are significant, then this concept in Russian is based on the influence of the process of resting on the beaches. It was also based on the geographical location, lifestyle, and cultural views of the two peoples. For the Russian language, the concept of bliss in the sun can become a cultural code.

It is noted that in the explanatory dictionary of comparisons of the Uzbek language, the comparison *Zulukday(–dek)* lit.: “*like a leech*” expresses black and dark meanings. [N. Makhmudov. D. Khudoyberganova, 2013, 89 p.] This simile applies to refer to the color of the eyebrows and hair. Since the leech is widespread in Uzbekistan, it has been used in folk medicine for several centuries. Its color is dark black, smooth and shiny. Because glossy, dark black colors are compared to the color of a leech in Uzbek, three meanings are combined: “black”, “dark” and “glossy”. Of course, naming a specific shade of black becomes clearer through such comparisons and images.

In comparisons, the object and subject of comparison can be generalized on the basis of one or more characteristics. For example, in the combination *zulukday qora soch* lit.: *black hair, like a leech*, is based on one sign–“color”. In combination *zulukdek qosh* lit.: *eyebrows, like leeches*, the similarity is formed on the basis of two symbols–“color” and “shape”. Accordingly, it is considered normal for the Uzbek people that the eyebrow resembles a leech in both shape and color. This opinion can also be proven using the following fragment of text: *Voy yuzingdan buzilgur, qoshiga zulukday qilib o'sma tortganiga o'laymi? Eri urushda qon kechib yurgan bo'lsa, voy pardoz qilmay oting o'chsin!* Lit: Oh, I'm going to die because your face is distorted, like a leech on your eyebrows? Her husband is bleeding in the war, how could she be satisfied with makeup? Damn you! (*Enakhon Siddykova*). In the Uzbek language there are also cases where the mustache resembles a leech. Even in this comparison, we can say that the black color of the leech and mustache, as well as the shape, were fundamental: *...kattakon og'zining ikki chekkasida qora zulukday osilib turgan yo'g'on mo'ylovlari bir–ikki uchdi*. Lit: ...thick mustaches hanging like black leeches on both sides of the big mouth flew up a couple of times (*M. Ismaili. Fergana until dawn*).

There are other comparisons created through the image of a leech in the Uzbek language, so the 2nd meaning of the comparison with a leech is given in the “Explanatory Dictionary of Comparisons of the Uzbek Language” as “clinging tightly; sucking blood, mercilessly absorbing other people’s things”. In our opinion, it is appropriate to divide this meaning into two parts. Then the 2nd meaning of the word *leech* is distinguished as “to hold tightly” (*bola onasiga zulukday yopishib olgan edi* lit.: *the child stuck to the mother like a leech*), and the 3rd meaning as a figurative meaning “sucking blood, mercilessly absorbing other people’s things” (*Menga qancha azob bergan, shu deb qancha yurtlarda yalang oyoq, sargardon kezganman. Yigitlik kuchimni zulukdek so'rgan*. lit.: *I suffered a lot, how many countries I wandered barefoot because of this. It sucked my adolescence strength like a leech. S.Ahmad. Fields dear to the heart*). Thus, the image of a leech is a zoomorphic code in Uzbek linguistic culture.

The comparison *kosovday* represents the black color of a person along with the “thin”. It is mainly applied to man and his body organs. This comparison is used for skin color that tends to be black. This comparison applies to a black man from the seasoned world: *Mitti, bir paqir–pastak, bo'sh–boyov kimsa. Kichik, singan kosovday jussasiga kiyim–boshi osilib turibdi. Polizdagi qo'riqchi tayoqqa*

kastyum–shim kiydirgan deysiz (Qo‘chqor Norqobil. Yer yorilmadi). In the comparison *kosovday* there is no need to use a simile, i.e. the word black.

This means that in the Uzbek language one can distinguish simple (unambiguous) and complex (two-valued) types of comparisons. In simple comparisons, the object and subject are compared on the basis of one feature, whereas in complex comparisons, two features are the basis for the comparison. For example, a simple comparison, *ko‘mirday* lit.: *like coal*, in which the object and subject are formed on the basis of one character (black), *kosovday* lit.: *like a poker* is a complex comparison. Because the comparison is formed on the basis of color and shape in it.

Comparison *ko‘mirday* lit.: *Coal* is applied both to a person with a black complexion or a tendency towards a black complexion and to other objects. In the Uzbek language it means the dark black color of hair, beard, and facial skin in relation to a person. This comparison is made using the same tools as *–dek, –day*. When the comparison *ko‘mirday* is applied to hair, the dark black color of the hair is compared to the color of coal: *Otam ko‘z oldimda shu taxlit gavdalanadi: qop–qora quyuk sochi, ko‘mirday qora sochning bir tarafidagi tikkaygan bo‘lagi, ishga kiyadigan harbiycha ko‘ylagi, ko‘nji uzun bulg‘ori etigi...* lit.: *My father embodies this imitation in my eyes: dark black hair, on one side a straight piece of jet black hair, the military style jacket that he wears to work and long bulgur boots...* (Ch. Aitmatov, *My childhood*). It is not the usual color that is reflected, when applied to human skin, but an acquired one, i.e. state of darkening. At this point this comparison is usually used together with the words *qoraygan, qorayib ketgan* (*blackened, to be blackened*): *ko‘mirdek qorayib ketgan, ko‘mirdek qoraygan* (*to be blackened like coal, blackened like coal*).

In Russian, a person’s skin color, complexion, tends to be black, dark; sunburn; such as blackened with dirt, are represented by comparisons “как негр” (“like a Negro”), “как у негра” (“like a Negro’s”), “как цыган” (“like a Gypsy”), “как у цыгана” (“like a Gypsy’s”), “как араб” (“like an Arab”), “как эфиоп” (“like an Ethiopian”), which in Uzbek are similar to *habashdek, zangidek, zanjidek* and in these comparisons the color of a person is compared with the color of another person. The combinations “Как у негра” (“like a Negro’s”), “как негр” (“like a Negro”) are exactly the same as in the Uzbek language in comparison *habashdek, zangidek, zanjidek*: *Запотелые их лица, густо покрытые черноземной мягкой пылью, были черны, как у негров, и так же, как у негров, блестели на них покрасневшие глаза и сверкали белые крепкие зубы.* (Куприк А.И.)

Lit.: *Their sweaty faces, thickly covered with black earth soft dust, were black, like those of Negroes, and just like the blacks had reddened eyes and gleaming white strong teeth.* (Kuprik A.I.)

It turned out that the interpretations of the comparisons “Как негр”, “как у негра” (“like a Negro” and “like a Negro’s”) in dictionaries differ from each other. In the dictionary by L.A. Lebedeva there is an explanation “About skin of very tanned man”, and in the dictionary by V.M. Mokienko and T.A. Nikitina “Big Dictionary of Russian Folk Comparisons” the meaning is given “A human face darkened by the sun, dirt, soot.” Based on the analysis of the materials we collected, it was noted that these comparisons are more often applicable to a tanned face than to a naturally black face. Because among Russian people there are almost no dark-skinned people. It is logical that they use this comparison with the natural color of foreign people or with the tanned Russian person. When this comparison is applied to a darkened face, it means a very dark complexion. Comparisons “like a Negro” and “like a Negro’s” are used not only in relation to black and tanned people, but also to people contaminated with dirt, soot and other things. When used in this manner, it creates a negative connotation: *на каждом шагу встречались с ним толпы оборванных солдат: одни, запачканные сажею, черные как негры, копались в развалинах домов...* (Александр Грин). Lit.: *at every step crowds of ragged soldiers were encountered: some, stained with soot, black like Negroes, were digging in the ruins of houses...* (Alexander Green).

Comparisons “Как цыган”, “как у цыгана” (“like a gypsy”, and “like a gypsy’s”) are similar to comparisons “like a Negro”, and “like a Negro’s”, in which a person’s skin color tends to be dark, tanned, and hair is black: *Лицо у него было смуглое, тонкое, волосы курчавые и черные, как у цыгана, из-за синеватых губ сверкали волчьи зубы. (Максим Горький. Мои университеты).* Lit: *His face was dark, thin, hair curly and black, like a gypsy’s, wolf teeth sparkled from behind bluish lips. (Maxim Gorky. My universities).* This comparison is also used for dark brown eyes with a tendency towards black. This comparison often has a negative connotation, depending on the context. So, in this comparison, it is important that the face is dark and the hair is also black. This comparison is not used unless the smug person has dark hair. This comparison is used in separate forms for men, women and children: “как цыган”, “как цыганка”, “как цыганёнок”; “как у цыгана”, “как у цыганки” (“like a gypsy”, “like a gypsy woman”, “like a gypsy child”; “like a gypsy’s”, “like a gypsy woman’s”).

There are two situations in comparison with “Как араб” (“like an Arab”). In the first case, it is used for dark-skinned people, and in the second—for the color type of very dark-skinned people. There are different terms for tanning and the resulting colors in Russian. Although the country is not very hot, “tanning” takes its place in Russian culture as a special health and healing method of treatment. This comparison is used separately for men and women: *как араб* and *как арабка* (*like an Arab* and *like an Arab woman*).

In the Uzbek language there is no association of the color black with a profession, but in the Russian language the color black is represented by the professions of fireman (*кочегар*) and chimney sweep (*трубочист*), engaged in menial work. These comparisons were formed due to the blackness of the heads, faces and hands of people of this profession due to their constant work with coal and soot, and these two comparisons are applied to dirty, blackened, dirty parts of the body and clothing: *“Когда она вошла в комнату, её лицо было чёрным, как у трубочиста”.* (*Джон Тревин, Наставник*). Lit: *“When she entered the room, her face was black, like a chimney sweep’s”* (*John Trevin, Mentor*) The fact that the area where Russian people live is cold, winter in this country lasts six months, and in such conditions heating stoves are used to heat houses independently, as well as a great need for the professions of fireman, chimney sweep, and also the high prevalence of this profession is the reason for the appearance of such comparisons as *как кочегар, как трубочист, как у трубочиста* (*like a fireman, like a chimney sweep, like a chimney sweep’s*). The similarity of these compounds to *kosovdek* in Uzbek is also similar to the term referring to coal.

The simile “как агат”, named after the gemstone agate, is used to refer to the color of the eyes and has two denotative meanings: “black”, “brilliant” and the connotative meaning “attractive”: *глаза горели как агаты* (*the eyes glowed like agates*). So here are described shining black eyes.

The dark black color is represented by such comparisons as “Как вакса”, “как сажа”, “как смола”, “как уголь”, “как вар” (“like polish”, “like soot”, “like tar”, “like coal”, “like pitch”). Of these, “like soot” is used for dark hair and beard. In Russian it is emphasized that it represents the color “иссиня-чёрный” (“raven”). We did not find an alternative name for this color in the Uzbek language and considered it necessary to explain it as a dark black color with a blue tint. This comparison also applies to the black eye: *Волосы, борода и глаза у этого мужика были черные, как сажа, лицо смуглое, и вдобавок еще на правой щеке сидело черное пятнышко величиной с чечевицу. (А.Чехов).* Lit.: *This man’s hair, beard and eyes were black as soot, his face was dark, and in addition there was a black spot the size of a lentil on his right cheek. (A. Chekhov).*

In Scottish linguistic culture, black hair is compared to a raven. Therefore, Scotland is a northern country where you can see owls at almost any time of the year. This comparison can be found in the poem “John Anderson” by Scottish poet Robert Byrnes. B. Kholbekova analyzes the Russian and Kazakh translations of the poem “John Anderson” as follows:

John Anderson my jo, John,
 When we first acquaint;
 Your locks were like the raven,
 Your bony brow was brent;

Contents: “Dear, my friend John Anderson, when I first met you, your hair was raven (i.e. black, you were young) and you were bright. They used to decorate your forehead...” If hair is compared to a raven in English, the English reader will understand not only the raven itself, but also its color. Researcher notes the following in the Russian and Kazakh translation of the poem:

The verse *Your locks were like the raven, Your bonie brow was brent* was translated by the Russian translator S. Marshak as: “*Густой крутой твой локон, Был черен точно смоль*”, and the hair, which is compared to “*raven*” in English, turned into **tar**; As a result of the Kazakh translator Qubondik Shangitboyev saying: “*Самай шаиқн тоғилген, Қара эди гої комирден*”, **tar hair** in Russian became “*darker than coal*” in Kazakh. [Sh. Usmonova, 2011 , 80 p].

Conclusion

In conclusion, it can be noted that both Uzbek and Russian languages use various comparisons to refer to the color black among the main chromatic colors. Comparisons associated with this color reflect a negative connotation if it is applied to the human face, skin, abstract concepts, depth, a positive connotation if it is applied to eyes, hair, eyebrows, a neutral connotation if it is applied to objects.

In the Uzbek language, the degree of saturation (*zanjiday qora lit.: black, like a Negro*), darkness (*ko‘mirday qora lit.: black as coal*), and glossiness (*zulukday qora lit.: black, like a leech*) of the object of comparison is reflected through comparisons representing the color black. In Russian, the semantics “contaminated from drying, dirt” is added to such meanings.

In the Uzbek and Russian languages, there are exactly the same comparisons representing the color black, and this circumstance is determined by universal human views on the color black, the commonality of symbolic meanings associated with this color, and the harmony of the worldview underlying the symbolism.

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